DOCUMENT RESUME

ED 334 817 FL 019 229

AUTHOR Murphy-Judy, Kathryn A.
TITLE Video Pedagogy for Internationalizing the Business Curriculum.
PUB DATE Apr 90
NOTE 16p.; Paper presented at the Annual Eastern Michigan University Conference on Languages and Communication for World Business and the Professions (9th, Ypsilanti, MI, April 5-7, 1990).
PUB TYPE Reports - Evaluative/Feasibility (142) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Audiovisual Aids; *Business Administration Education; *Business Communication; Classroom Techniques; French; German; Higher Education; *Languages for Special Purposes; Second Language Instruction; Spanish; Videodisks; *Videotape Recordings

ABSTRACT

A presentation on maximizing the use of video in the business language classroom looks at why video pedagogy can be effective and outlines a variety of classroom viewing strategies aimed at different learner levels and instructional objectives. These strategies involve using the visual only or focusing on certain aspects of the sound track, and include pre-viewing, viewing, and post-viewing activities. A series of teacher questions and class activities for pre-, during-, and post-viewing are listed for use with a specific videotape. Relevant portions of the text are appended. A University of Iowa source for a wide range of videos for French, Spanish, and German is described, and a number of additional sources for instructional materials, including videodisks and satellite programming, are listed, with addresses. A brief list of references is also provided. (MSE)

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VIDEO PEDAGOGY FOR INTERNATIONALIZING THE BUSINESS CURRICULUM

Kathryn A. Murphy-Judy
4211 Foreign Languages
College of St. Thomas
2115 Summit Avenue
St. Paul, Minnesota 55105

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Kathryn A. Murphy-Judy
College of St. Thomas
EMU CONFERENCE PAPER

"Video Pedagogy for Internationalizing the Business Curriculum"

Audience: Business educators and educators in general, primarily for foreign language--examples in French but with information for many languages. Also useful for international marketing, finance, law, political economy, telecommunications.

Proposal: I would like to present a twenty minute paper on how to maximize the use of video in the business language classroom. I will provide conferencees with a listing of videos available on the market and then demonstrate ones that I am currently using in my French classrooms. I will show my colleagues how to prepare video materials, how to get students actively involved in viewing to learn, how to avoid student frustration, how to alter videos to make them more accessible to the various levels of proficiency. I will also discuss how to get students to produce their own video materials, especially for lessons involving marketing in a foreign country.

In addition to simple videotapes, I will also present videodiscs and satellite downlinks as means of introducing video images into the business classroom.

Video pedagogy: the why's and hows

One of the most exciting facets to teaching in the 1990's is the vast array of audio-visual resources that we educators have at our disposal. At every minute of the day telecommunications bring the world to us at the same time as recording devices allow us almost infinite reproduction. As foreign language and culture specialists this immediacy and repeatability enhances our professional capabilities as well as it broadens our sphere of influence. At the same time, however, it brings new burdens to bear upon us: time to find and learn how to use the new technologies, time to locate appropriate materials and to prepare them for our curricula, time to find or argue for monies to fund the machinery and the content materials, time that is money for certain kinds of up and down links. Most importantly, when we use these new resources we have to re-conceptualize the classroom and our pedagogies in light of these alien accessories.

I emphasize the 'alienness' of the resources not because the images and sounds come from abroad and not because we are

unaccustomed to the media, rather because without making the various televisual media *umheimliche*, uncanny, we fall prey to the lure of passive reception. It is all too easy for us, given the all-pervasive effect of televised images and sounds and a forty year tradition of uncritical consumption of the media in our homes, even for us educators, to simply 'buy' canned images without rigourous scrutiny: too few are trained as semioticians or media analysts: we hail from a more bookish era.

In his short, practical book, *The Video Connection, Integrating Video Into Language Teaching*, Rick Altman of the University of Iowa and Director of the Project for International Communications Studies (PICS) teaches us how to teach using video and puts the whole enterprise of video pedagogy within our reach. First, however, he reminds us that video is a very powerful medium and should be used with great caution and preparation.(p. 25). In fact, as far as preparation is concerned, the guiding principle of his book is Integration. (p.42) He dedicates the majority of Part One of his book to the practicalia of integration of video materials and pedagogy into not just a course but an entire curriculum.

Still in Part One he provides his Golden Rule of Video Pedagogy which is: Don't expect full comprehension. (p.42) Part Two, then, focusses on using this rule as a basis for effective, learner-level appropriate pedagogy. In short, Altman prescribes previewing activities, viewing strategies, and post-viewing summations and testing; yet, these are endeavored only after the instructor has carefully designed the objectives and functions of the video materials (eg., grammar, vocabulary, cultural differences, special idioms, etc.). For previewing, one can assign the night before readings or exercises that will be covered in the video segment. Either the day before or just before viewing, the professor can pose questions that focus student attention on the upcoming videotext and prime learners to hear certain vocabulary and structures or discover cultural data. Students can even be asked to predict how things will be said and done or asked to describe events from their own culture. All this sets the stage for the learner so that the pedagogical goal of the viewing is attainable to each and every student.

Viewing strategies vary according to the level of the learner and the instructional objectives of the lesson. For beginning students for whom any real world chunk of foreign language will undoubtedly prove frustrating without careful preparation, the instructor needs to pursue further preparatory activities that may include viewing the segment with the sound turned off. Students then discuss the visual semantic field which as we well know often provides the context if

not visualization of the verbal material. For beginners, the first viewing might well be limited to one relatively easy task. One might ask them to raise hands each time they hear a certain pronoun or verb form. This kind of directed viewing precludes frustration as long as the task is clearly delineated and learner-level appropriate. Psychologically it boosts the moral of the class by allowing them to realize a task within 'real world' discourse. At the same time, students are reaping unconscious benefits from the wealth of sights and sounds: language rythms, tonalities, gestures, architecture, human relations, and so on. In some cases, a video segment may be excellent for its visuals but not the audio portion. This can be remedied by adding subtitles (a relatively easy task using a computer) or by adding in one's own sound track. News shows often require this sort of alteration at the elementary and intermediate levels.

Intermediate learners, depending on the goal of the lesson, may benefit from a variety of viewing approachs. Again, one can show the clip with no sound. Or one may concatenate a series of viewings with sound, each one of which gets students to focus on some restricted aspect of the audio-visual text until finally it is viewed in its entirety. In rare circumstances, students may listen to the audio portion alone. This is rarely a good strategy for beginning or intermediate learners; however, were they directed to listen for specific words or to pay attention to the music or the tenor of voices before being exposed to the visuals, the actual viewing would be oriented and less difficult. Often at the intermediate level a dual viewing with both audio and visual during which students have specific tasks to perform is most appropriate.

For upper-level students, the first exposure to the clip can take many forms: listening only, visuals only, both simultaneously. At this level, too, students can watch over and over again, each time gleaning new information and pieces of an overall picture. A caveat: even at the upper levels, one needs to be cognizant of the impossibility of one-hundred percent comprehension. The viewing activities at this level need to be as carefully planned as those at lower proficiency levels.

Cloze exercises and authentic materials can serve as a point of departure at any level. The important task in previewing and viewing is to orient the student's viewing to a proficiency-appropriate activity. This notion of orientation must be stressed because the medium in general lulls the viewer into an unfocussed, passive mindframe from which little active learning can stem. (I do not want to undermine the efficacy of 'right-brained' learning

activities here but these require quite different strategies which I am not addressing in this paper. See Wohl and Tidhar, "Learning to View--Viewing to Learn," in TechTrends, January 1988, pp. 12-16 and copies of a paper I presented at the PICS Conference at Middlebury, August, 1988)

Post-viewing can take a number of forms, too. It may consist of a list of visual images or numbers that the student must recognize and mark on a prepared sheet; role playing; discussion groups; questions that summarize the information in the clip and then go beyond the text; homework involving yet another clip which has been prepared by all the preceding groundwork; further readings; and testing. In some curricula, a viable postviewing activity would be the production either of hypermedia texts wherein the students use text, computer images and graphing, and audio/visual images in a new compositional configuration or produce their own videos modeled directly or loosely on the segment just viewed. Just one example apropos to the business language classroom, students learn a great deal from producing their own thirty second advertisement. Once they have studied closely the modalities of the foreign commercial (audience, rhetoric, camera angles, etc.) they then promote their own product. This works particularly well if the professor has access to American products advertised abroad (for example, Canadian Broadcast TV is ideally suited) so that students can more easily recognize the variations in marketing strategies. For students of French, there is also an entire issue of *L'Expansion* from Spring 1989 on *La Pub* which works hand in hand with this type of exercise. Such a follow-up is especially useful at upper levels where students learn both from doing and from self-correction (See the special issue of *Studies in Language Learning* devoted to video pedagogy vol 5, no.1, 1985 and Altman's bibliography)

A Video lesson: la Bourse

Let's look at how this translates into a real lesson. The one I have chosen is from the PICS repertoire in commercial French. It is from the series, *Monnaie et Crédit*, and is called "La Bourse": it presents the French Stockmarket. What I have prepared here is drawn from the first two segments of the video and comprises at most five minutes of viewing. The full pedagogical guide to "La Bourse" will soon be available through PICS.

Some previewing and viewing activities for segments 1 and 2: a general definition of the French stockmarket:

1. Ask students to name some important dates in the twentieth century (good review of numbers). If no one comes up with 1929, make sure that it comes up. Situate the Crash of 1929 in the broader context of the century: the two world wars, socialist revolutions, colonialism, art and literature, technologies, ideas and institutions.

2. Survey students knowledge of stockmarkets in general--where the major exchanges are located (Tokyo, London, Francfort, Paris, New York: this is the place for a quick review of geographical terms and prepositions with cities and countries), how they function, their place in the world economy, how they gather and disseminate information.

3. Work on the vocabulary (most are in the list of definitions), especially: *bourse action obligation capital agent de change commis traiter les affaires corbeille titre cours offre et demande monter-brader-baisser j'ai je prends.*

4.. Using the visuals with sound off, ask students to name several large French companies (on the boards they will see Elf-Aquitaine, Petrofina, Dassault, FSE Pétroles, Michelin, SLIMINCO, Matra, Europe No.1, Casino and Lesieur). Have them guess the products or services provided by these companies.

5. Ask students to talk about Wall Street. Try to elicit a definition of the stock market's role in the economic life of a country that iterates that in the segment to be viewed.

6. Expose students to the changes in this financial arena that have taken place since the film's production. (see the time line at the end of this guide). For advanced students, you may assign the reading, "Le Big Bang" (noted in the bibliography) the night before or prepare the reading in class the day before.

7. Ask students to pay special attention to the pieces of paper that are blowing away--what are they? This question might be prepared using the sample Petrocéan titre found in the Guback text, pp.182-83.

8. Review telling time, then direct the students to see what time it is on the clock and/or to listen carefully for the times specified in the text.

9. Have students discuss various French gestures. What sorts of gestures do they imagine are used on Wall Street, at the Bourse? Tell the students to pay close attention to gestures in this segment.

10. Review the present tense of *devoir être aller détenir se retrouver traiter acheter vendre monter dépasser brader baisser s'échanger revenir avoir signifier prendre.*

11. Review the use of two verbs, one conjugated the other an infinitive (*devoir + aller + venir + venir de + venir à + permettre de + *).

12. Review numbers by having students read the numbers next to the stocks quoted in *Le Monde*. Use a second financial page to compare various stocks and have them discuss which ones have gone up (*monter*) and which have gone down (*baisser*). Have the students add and subtract numbers. Review especially numbers in the segment (847-849, 666-661, 859, 650, 312, 500, 180, 1029, 2010).

13. Prepare students to formulate a definition of the role of the stockmarket in the French economy along the lines of that in the script.

14. Give students a copy of the script with certain words or endings missing. Let them read the copy but urge them not to read it during the viewing. Have them fill in the missing elements after viewing. To encourage them not to read during the viewing, explain that you will show the clip a third time if they need to read and listen simultaneously.

15. Ask students to focus on the main players in this game of playing the market: who are they, what do they look like, what do they do during the day?

16. At the end of the segment 2 clip there is a frenzy of excitement around the *corbeille*, what is happening?

After viewing:
1. Do any of the activities listed above not done prior to viewing (although it is highly recommended to have done number 6 before previewing).

2. Based on the visuals, ask students what the flying pieces of paper are (pass out copies of the Pétrocéan actions from Guback). Discuss the form and use of this type of stock. Are they negociable? Now that computers are everywhere, do these paper stocks still exist or have they been digitized?

3. Based on the visuals, what is the symbolism of the falling papers, coins, and people?

4. Based on the visuals, ask students to name the companies listed on the boards.

5. Based on audio alone, ask students to identify the bell. What time does it signify?

6. Based on audio alone, ask students to imagine visual imagery they would have accompany the text. Have them produce their own storyboard for this segment.

7. Based on audio alone, ask students to imagine the gestures that accompany "J'ai" and "Je prends."

8. Have the students imitate the gestures of the people on the floor of the exchange: what are they doing with their hands? What does it mean? Which gesture goes with "J'ai," which with "Je prends"? To bolster number recognition, put a list of stocks on the board, give students *fiches* with buy and sell orders, move the stock prices up and down: they must bid when their quote is reached using the correct gestures.

9. These two segments can be previewing exercises for segment 10.

10. Define the role of the stockmarket in France.

11. Go over the cloze sentences of #14 above.

12. Ask students to give descriptions of the stockmarket "players." Then ask the students to role-play.

13. Students speculate on the reasons for the frenzied trading or simulate the frenzy pretending it is *le crach de 1987*.

These are just a few suggestions. It is evident that a thirty minute video like "La Bourse" can consume several days of classtime. Indeed, it can be the basis for an entire lesson on the Stockmarket with all other pertinent information provided in readings and coordinated exercises. Then again, the professor may opt to show three or four segments in class, leaving the rest for homework viewing or as a testing medium.

A brief aside on videos assigned as homework: Students tend to accept video homework with some relish. In certain classes, I have been able to assign two to four hours of video homework per week in addition to a regular load of readings and exercises. Students tend not to complain because they do not (yet) equate video with work!

Video resources:

Once one knows how to use video materials and recognizes their importance in the business and professional language curriculum, the burning question becomes where to locate videos that will fill the bill. Obviously PICS, the Project for International Communications Studies (216 International Center, The University of Iowa, Iowa City IA 52242; 319/335-2335), offers a wide variety of such videos and as of this Spring all come with transcripts and almost all with study and teaching guides. Besides "La Bourse" in the grouping *Monnaie et Crédit*, there is also "Le Marché des changes." Other French Business offerings are:

*"Connaître ses droits" on the legal system,
*"Bureaucratique" on computers and office administration,
*"Les ABC de l'économie" 39 five minute segments covering the spectrum of economic life,
*"Eight Easy Pieces" selected from les ABC with transcripts.

Other groupings contain videos that also pertain to the business and professional sector: for example French Media, Justice French Style, Le Monde Francophone, Métiers Traditonnels, Minibus/Maxifrench, Magazine Samedi, Télématin, France Today, Marginal Groups, French PR Video (which contains important clips on the PTT and the EEC), and Panorama 89.

In Spanish there are significant offerings in both peninsular and American topics ranging from politics to history to literature to specifically business-oriented ones. For commercial Spanish:

*"Los Pecados de la fruta" on Spanish food markets,

*"Jugar nos cuestta una pasta" on gambling and lotteries,
*"Made in Spain" on Spain exports,
*"Consumo: Derechos del consumidor,"
*"Cesta de la compra" 15 minute segments also on consumer rights,
*"Tienda de alimentos/Ordenadores" on food and computers.

For German, there are also many programs ranging across many areas. In the group *Aktuelles* the topics range from ecology, unmarried couples, Austrian stereotypes, legalities vs. ethics, to West Berlin visits East Berlin. *Dokumentation* includes programs with major historical and contemporary issues and personalities.. *Alltägliches* details everyday life like "Frauenwoche" on the housewife today or "Deutsche Bundesbahn" on the Rail System in the GDR. The series, *ABC der Wirtshaft* which is also in French contains 39 segments or five hours of video covering general economic descriptions, market economies, banking, insurance, employment, income, taxation, currencies, investments, governmental financial policies, trade agreements, and international financial and commercial institutions. *Nachrichten I* and *Deutschlandspiegel* provide views from television news and wide varieties of topics as do *Vierteljahreskasseten* and *Themenkassetten*. For example:

*Deutschlandspiegel: Politik und Geschichte, Gesellschaft und Soziales"
*"Wirtschaft un Verkehr, Medien und Presse, Technik"
*"Cargo-Center in Frankfurt".

Importantly, PICS also offers some of its videos on videodisc. These are:

*Nachrichten I
*Eight Easy Pieces (French and German versions on one disc)
*Télédouzaine.

There are many other sources for videos and videodiscs both here and abroad although when ordering from abroad one must take care to specify the North American NTSC format or have at one's disposal a tristandard video player (a vcr that plays back PAL, Secam, and NTSC signals). The same holds for videodiscs.

Some video sources specifically for business and professional language use are:

Asia Society (725 Park Avenue, NY, NY 10021; 212/288-6400)
FACSEA (972 Fifth Ave. NY, NY 10021; 212/570-4400, all French)
German Language Video Center (7625 Pendleton Pike. Indianapolis, IN 46226; 317/547-1257)
Goethe Institute (4645 Reservoir Rd, NW, Washington, DC 20007; 202/298-4000)
Jem Communications, Inc (PO708, South Plainfield, NJ 07080; 800/338-4814) for French and Italian
The Media Guild (11722 Sorrento Valley Road, Suite E, San Diego, CA 92121-1021; 619/755-9191) in French and German by Britain
Middlebury College (Middlebury, VT 05753; 802/388-3711, extn.5685) French
National Film Board of Canada (1251 Avenue of the Americas, NY NY 10020; 212/586-5131) French

One can also address inquiries to local consulates. I discovered a wealth of trade materials in French in the local Canadian Consulate. The consulate was also able to direct me to several Canadian companies and institutions which also have videos. The major problem in such resources is convincing the owners that their videos can have uses other than those for which they were produced. Most sources, in my experience, soon realize that this ab-use of their videos serves them well nonetheless.

Videodiscs,too, are frequently available for major companies, especially those with training needs for workers, consumers or both. There are many produced in the USA that have bilingual versions, especially Spanish/English. In Canada there are many in both French and English. As far as commercial distributors, besides PICS, there is:

*Z-tek, PO Box 1968, Lexington, KY 40593 (800/247-1603 or 606/252-7276)
*The University of Michigan at Ann Arbor
*Mindbank, Inc. (The Name Game in French, Leadership/Management Training) 736 W. Ingomar rd. PO Box 60, Ingomar, PA 15127 (412/931-7500)
*LaserViews (regular films on disc) 50 Leyland Drive, Leonia, NJ 07605 (1-800-USA-DISC)
*Audiovisuelle Medeien Zentrum of the Univ. of Cologne (a disc on German Film and Television) FCPE, Tilman Ernst, Referat New Media, Berliner Freiheit 7, 5300 Bonn1, West Germany, 49-228/515-212; Universitat Kiln,

Rolf Pausch, AMZ Frangen Neim St. 4, 5000 Kiln 41, west Germany, 49-221/470-4796.
*MABB Sistemas Interactivos (on the history of the Olympics), Barcelona Spain.
*A/V Lasertech Trading Company (films) 429-43rd Ave. Suite 1, San Francisco, CA 94121 (415/387-6112)

Satellite programs also offer foreign language sources. In North America we can receive regular broadcasts from French Canadian, French, Mexican Spanish, Italian, Portuguese,Japanese and multilingual television (primarily on C Band and KU Band and depending on one's location in the US). These downlinks most often should be taped and prepared by the instructor; still, there is the allure of immediacy in an in-class, 'real-time' viewing of current events. The stimulation of such realia can make a class sparkle. The best listings for these often free broadcasts are:

*Orbit Satellite TV Guide (PO 607, Vienna, VA 22180; 312/644-6400)
*Satellite TV Week (PO 308, fortuna CA 95540; 800/358-9997)
*Satellite World (PO Box 70552, Dept. R, Pasedena CA 91107)
*Editorial Office (PO 29, Boise ID 83702; 208/322-2800; provides a monthly international programming guide and Satellite World Almanac)
*Satellite TV and You (Triple D Publishing; PO 2384; Shelby NC 28151)
*STV Magazine (Triple D Inc; 501 Washington St., Shelby NC 28150)

There are also pay programs such as SCOLA (Creighton University, 2500 California St., Omaha NE 68178; 402/280-4063) and TI-IN (1000 Central Parkway North, Suite 190, San Antonio TX 78232) that provide special transmissions to paying customers. SCOLA focusses on the foreign language market offering news programs in all the major and some lesser taught world languages. TI-IN offers language instruction in French, Spanish, German, Latin and Japanese.

We are solidly within the post-modern age of information immediacy and disposibility. Perhaps the hardest lesson we educators have to learn is not the location and manipulation of these

new media but rather how to deal with an ever changing, geometrically progressing information explosion. What used to be the simple definitions of disciplinary boundaries are no longer tangible, that is, we can no longer view. knowledge as the accumulation, storage and repetition of a core curriculum. Then again, we can afford to be a-historical and passive with regard to neither medium nor message.

(The following is a transcript and rough shot roster for the two segments of "La Bourse" discussed above.)

LA BOURSE

(une émission de Cristi Horine sous la direction du CNDP)

(1) Introduction générale à la Bourse et quelques notions préalables(1 minute 20)

Cette crise de 1929 ne doit pas faire oublier le véritable rôle des Bourses pas seulement en France mais dans tous les grands pays occidentaux. Le premier rôle de la Bourse c'est de donner la possibilité à ceux qui ont acquis des actions ou qui ont acquis des obligations de les céder en un lieu où ils vont retrouver d'autres acheteurs. Le deuxième role de la Bourse il est plutôt du côté des entreprises c'est la possibilité pour ces entreprises de venir solliciter, rechercher un certain nombre de capitaux auprès de ceux qui détiennent des réserves et qui va leur permettre de s'associer aux développements de ces entreprises, de s'associer d'ailleurs au bonheur ou au malheur de ces entreprises.

[Images: Paris-des voitures, le Palais de Brongniart, Wall Street 1929, des actions qui s'éparpillent, des colonnes de monnaie qui s'écroulent, les personnes tombantes, M. Baillon qui parle de la Bourse derrière son bureau, le Palais, l'escalier devant la Bourse]

(2) Le fonctionnement journalier de la Bourse: détails et images (2 minutes 50)

Les jours de lundi au vendredi entre douze heures trente et quatorze heures trente, les agents de change et leurs commis se retrouvent à la Bourse Au centre, autour de la corbeille, les agents de change traitent un certain nombre d'affaires. Sur les quatre groupes ils sont représentés par leurs commis qui traitent les autres affaires.

Tous achètent et vendent les actions et les obligations pour le compte de leurs clients. S'il y a beaucoup d'acheteurs pour un titre et peu de vendeurs, son prix, son cours, monte. A l'envers, si l'offre dépasse la demande , on brade, le cours baisse. Parmi les gestes et les paroles qui s'échange autour de la corbeille et sur les groupes, deux expressions reviennent le plus souvent: <<J'ai.>> qui signifie Je vends et <<Je prends.>> qui signifie, j'achète.

[Au Palais, la corbeille, les quatres groupes: et leurs tableaux on y voit 242 Elf-Aquitaine, 1160 Petrofina, Dassault, FSE Pétroles, 859 Michelin, 650 SLIMINCO, la cloche à 12h25, le cours monte 847->849, le cours baisse 666->661, les 4 groupes A-B-C-D: MATRA, EUROPE no.1, CASINO, LESIEUR, la sonnerie, la corbeille avec tout le monde,]

--J'ai
--J'ai
--Je prends
--...prends
--J'ai
--312
--500
--180 de plus!
--2010
--j'ai, j'ai, j'ai
--1029
--Je prends!

[les gestes, plusieurs hommes gesticulent, les coteurs changent les chiffres aux tableaux; Elf-Aquitaine baisse de 241 à 240,50; les agents et les commis écrivent dans leurs carnets et consultent leurs fiches; un homme fume une cigare; une jeune femme mache quelque chose; on met des fiches dans une boîte; M. Perquel et ses 5 commis quittent le Palais]

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The video pedagogy special issue of *Studies in Language Learning*, vol 5, no.1, 1985.